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Rehearsal Script

Project No: 50/LDL J 205J

"DOCTOR WHO" 7F/G

"Dragonfire"

by

Ian Briggs

Rewrite:  
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EPISODE TWO

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"DOCTOR WHO" 7F/G EPISODE 2: 'Dragonfire'

CAST:

MEL  
THE CREATURE  
ACE  
THE DOCTOR  
GLITZ  
KANE  
BELAZS  
PUDOVKIN, A CREWMAN  
FOUR CREWMEN/WOMEN (N/S)  
THE SCULPTOR (N/S)  
ARNHEIM, A GUARD  
KRACAUER  
THE ARCHIVIST  
KRYLLA'S HOLOGRAM (N/S)

\* \* \* \* \*

SETS:

Ice Passage 2a - with bulkhead door  
(also 2B - shadowy)  
(also 2C - irridescient)  
Ice Passage 1A - with superstructure  
(also 1B - shadowy)  
Cryogenics Chamber  
KANE'S Control Room/Restricted Zone (Composite)  
Ice Passage 3A - with superstructure  
(also 3B - shadowy)  
(also 3C - irridescient)  
Lower Docking Bay (same as Upper Docking Bay)  
Nosferatu Flight Cabin  
Alien Chamber

SETS NOT USED:

Ice Passage 1C  
Tardis Interior  
Freezer Centre/Refreshment Bar  
(Upper Docking Bay)

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MODEL SHOTS:

Iceworld

\* \* \* \* \*



"DOCTOR WHO" 7F/G

'Dragonfire'

by

Ian Briggs

EPISODE TWO

(REPRISE TWO CLIFF-  
HANGERS FROM  
EPISODE ONE)

1. INT. ICE PASSAGE 2B.

(MEL SCREAMS AS  
THE CREATURE  
LUMBERS TOWARDS  
THEM.

IN FACT, THE  
CREATURE DOESN'T  
LOOK A BIT  
LIKE A DRAGON.  
IT'S TALL AND  
SKELETAL WITH  
GREY-WHITE  
MEMBRANES.

THE CREATURE  
ALMOST DOESN'T  
LOOK LIKE AN  
ORGANIC CREATURE  
AT ALL. ITS  
HEAD IS UNNATURALLY  
LARGE AND IS  
QUITE DIFFERENT  
IN SHAPE AND  
ORIENTATION FROM  
THE VERTICAL OVAL  
OF HUMANS.

Note: See also  
Scene 32.

TWO NARROW  
BEAMS OF FIRE  
RADIATE FROM ITS  
EYES AND IGNITE  
ANYTHING COMBUSTIBLE  
THAT THEY STRIKE.

THE CREATURE  
DIRECTS ITS BEAMS  
OF FIRE TOWARDS  
MEL AND ACE)

ACE: (BLAZING WITH DELIGHT) Me-ga ...!

(ANOTHER BEAM OF  
FIRE LANDS AT  
ACE'S FEET)

MEL: Get down!

(THE TWO WOMEN  
DIVE FOR COVER  
BEHIND A SMOOTH  
SHEET OF ICE.

THE CREATURE SHOOTS  
A BEAM OF FIRE,  
WHICH REFLECTS BACK  
OFF THE ICE.

THE REFLECTED BEAM  
HITS THE CREATURE  
ITSELF.

THE CREATURE GIVES  
AN UNNATURAL,  
FIGHTENING SHRIEK  
OF PAIN.

THE CREATURE HOLDS  
ITS FIRE, AND  
SEEMS UNCERTAIN.

ACE POPS HER  
HEAD OUT, AND  
LOOKS AT THE  
CREATURE.

THEN SHE STEPS  
OUT AND GLARES  
AT THE CREATURE)

ACE: (INDIGNANT) That's not a  
dragon! It's just some kind of bio-  
mechanoid, with laser beams or  
something coming out of its eyes.

(DRAGON OR NOT,  
THE CREATURE  
TURNS ITS BEAMS  
OF FIRE ON  
ACE ONCE MORE.

ACE YELPS, AND  
MEL DRAGS HER  
BACK BEHIND THE  
ICE SHEET)



2. INT. ICE PASSAGE 3C.

(THE DOCTOR IS STILL  
DANGLING HELPLESSLY.)

GLITZ APPEARS AT THE TOP  
OF THE ICE FACE, AND SEES  
THE DOCTOR.)

GLITZ: It's no use, Doctor... I  
located the Ice Garden, but there was  
a distinct absence of dragon or  
treasure.

THE DOCTOR: I sympathize with  
your disappointment, Glitz... But I'm  
about to plummet to my death...

(GLITZ PEERS DOWN AT THE  
DOCTOR.)

GLITZ: I suppose you'll be wanting  
me to risk my neck and come and  
help you...

THE DOCTOR: (CROSS) Glitz!

(GLITZ JUMPS, AND BEGINS TO  
SCRAMBLE DOWN TO THE  
DOCTOR.)

GLITZ: All right - don't get your  
delicates in a twist...

3. INT. ICE PASSAGE 2B.

(MEL AND ACE ARE  
CROUCHED BEHIND THE ICE,  
HIDDEN FROM THE  
CREATURE.)

MEL: What we need now is an  
ingenious plan of escape...

ACE: How about: we shift ourselves  
faster than a greased steam-  
hammer..?

MEL: That'll do...

(THEY SCRAMBLE AWAY  
BEHIND THE ROCKS.)

MODEL SHOT 1:

A view of Iceworld,  
its hemisphere of  
crystalline shafts  
jutting out from the  
planet's surface.



4. INT. CRYOGENICS CHAMBER.

(KANE WHEELS ROUND  
IN ANGER.)

BELAZ IS STANDING  
BEFORE HIM)

KANE: Belazs, you astound me.

(HESS BEGINS TO  
CLOSE IN  
MENACINGLY)

You seem to be taking advantage of my  
former feelings for you. Be warned.  
The past is an empty slate. I demand  
absolute loyalty now and forever. And  
I do not forgive those who betray me.  
(cont...)

(HE JABS AT A  
COUPLE OF  
BUTTONS ON THE  
CONTROL CONSOLE.

THE FIVE TUBES  
CONTAINING GLITZ'S  
CREW BEGIN  
TO GLOW WITH  
LIGHT INSIDE)

KANE: "(cont) The two girls must be stopped - before they reach Glitz and the Doctor. They must be eradicated.

(HE JABS AT  
ANOTHER BUTTON.

THE FIVE TUBES  
BEGIN TO  
RISE)

What could be more appropriate than to despatch Glitz's former crew after the girls?

(THE ZOMBIE-LIKE  
CREWMEN/WOMEN  
STAGGER FORWARD  
FROM THEIR TUBES)

He betrayed his crew - now they can have their revenge. Every man must be allowed his moment of revenge!

(BELAZS STEPS BACK  
IN SLIGHT  
TREPIDATION AS  
THE CREWMEN/WOMEN  
LURCH PAST.

DISTORTED CLOSE-  
UPS OF THE  
CREWMEN/WOMEN'S  
EMPTY, PSYCHOPATHIC  
FACES)

5. INT. ICE PASSAGE 3C.

(GLITZ SITS ON A BOULDER  
AT THE FOOT OF THE ICE  
FACE.)

GLITZ: (DISCONSOLATE) It's no  
use. Even if we do find the  
treasure, it'll take us more than 72  
hours. And Belazs said that if I  
don't return Kane's money within 72  
hours, they'd confiscate my  
spacecraft.

(THE DOCTOR SITS BY GLITZ.)

THE DOCTOR: Perhaps if you  
explain the problem to him...

(GLITZ LOOKS AT THE  
DOCTOR.)

GLITZ: He'd slice his mother up to  
make a point. If he was a mortician,  
the corpses would keep their eyes  
open...

THE DOCTOR: Ah...

GLITZ: In fact, if Kane knew we was  
after the dragon's treasure...



6. INT. KANE'S CONTROL ROOM.

(BELAZS SITS  
LISTENING TO  
THE CONVERSATION  
BETWEEN GLITZ  
AND THE DOCTOR,  
VIA THE RADIO  
TRACKING DEVICE.

GLITZ, O.O.V.  
OVER THE RADIO  
CONTINUING)

GLITZ: ... your life expectancy would  
be looking too clever at the moment.  
He's a cold man, Doctor. Cut him open  
and you won't find a heart.

(CLOSE UP OF  
THE RADIO)

Just a lump of ice.

7. INT. ICE PASSAGE 1B.

(CLOSE UP OF  
THE RED SEAL  
ON THE MAP)

THE DOCTOR: (O.O.V.) These types  
never seem to have any sense of fair  
play.

GLITZ: Exactly Doctor. Which is  
why I have come to the decision that  
playing by the rules is a mug's game.  
I've decided to hijack the Nosferatu.  
Which is where you come in, Doctor.

THE DOCTOR: Now just a moment,  
Glitz ...

I'm engaged in a  
project of scientific curiosity. The  
dragon - or whatever it turns out to  
be - may be an undiscovered species.

GLITZ: Look, I'll do you a deal ...  
If you'll help me get the Nosferatu  
back, I'll give you the treasure map,  
so that you and Mel can go looking  
for this dragon. Now I can't say no  
fairer than that, can I?

THE DOCTOR: Ah. Now there you  
seem to have me. Without the map I  
can't find the creature.

GLITZ: You're a man of insight and  
logic.

8. INT. KANE'S CONTROL ROOM.

(BELAZS IS STILL  
LISTENING)

THE DOCTOR: (O.O.V. OVER THE RADIO)  
All right, then ... Where's the  
Nosferatu berthed?

GLITZ: (O.O.V. OVER THE RADIO)  
In the lower Docking Bay.

(BELAZS SWITCHES  
THE RADIO OFF.

SHE LOOKS UP,  
AND SMILES)



9. INT. ICE PASSAGE 1A.

(LOW, SKEWED  
ANGLES OF  
THE CREWMEN/  
WOMEN AS THEY  
LURCH OFF DOWN  
THE ICE PASSAGES.

THEIR EXPRESSIONS  
ARE DULL AND  
EMPTY, FULL OF  
MINDLESS, PSYCHOPATHIC  
VIOLENCE.

OCCASIONALLY, ONE  
OF THEM TWITCHES  
SLIGHTLY IN  
AN INVOLUNTARY  
SPASM, AS IT  
PASSES BY.

THE EFFECT IS  
THAT OF AN  
ARMY OF CORPSES)

10. INT. RESTRICTED ZONE.

(THE SCULPTOR IS  
AT WORK ON  
THE ICE STATUE.

KANE WATCHES HIM.

THE STATUE IS  
ALMOST COMPLETE

KANE: A work of artistry, my  
friend ... Incandescent artistry ... I  
could almost believe that she lives  
again! The expression in the eyes ...  
It's her! The unique beauty, yes -  
but more than that ... The criminal  
genius, also ... I see it in her eyes!

(KANE REACHES  
TO TOUCH THE  
STATUE)

What a waste. It should have been I,  
who was killed while trying to escape  
arrest - not you.

11. INT. ICE PASSAGE 3C.

(THE DOCTOR'S  
BROLLY IS STUCK  
WHERE IT GOT  
WEDGED AS HE  
DANGLED FROM IT.

MEL AND ACE  
APPEAR AT THE  
TOP.

ACE LOOKS DOWN)

ACE: You're joking! I'm not going  
down there!

(MEL ALSO LOOKS  
DOWN)

MEL: Look - it's the Doctor's brolly!  
We must be on the right track.

ACE: What did he have to come this  
way for? I could break my neck.

MEL: How are we going to get down  
there?

ACE: I know! (cont...)

(ACE PRODUCES A  
ROPE AND SOME  
ROCK-CLIMBING  
ATTACHMENTS FROM  
HER CANVAS BAG)



ACE: (cont) First, you lower me  
down. Then I lower you down from  
the bottom. Here - sort this out!

(ACE THRUSTS  
THE ROPE AT MEL.

MEL LOOKS  
DOUBTFUL)

12. INT. LOWER DOCKING BAY.

(THE LOWER DOCKING  
BAY IS MORE-OR-  
LESS THE SAME AS  
THE UPPER DOCKING  
BAY.

(Note: It can probably  
be the same set,  
with cosmetic  
differences).

A HUGE, NEANDERTHAL  
THUG OF A GUARD -  
NAMED ARNHEIM -  
STANDS BY ONE  
OF THE AIR LOCKS.  
ACCORDING TO THE  
STATUS BOARD,  
THE 'NOSFERATU' IS  
BERTHED HERE.

THE DOCTOR AND  
GLITZ PEEP OUT  
ACROSS THE DOCKING  
BAY.

THEY TALK IN  
HUSHED VOICES)

GLITZ: Only one guard. Do you think  
you can keep him occupied, while I  
sneak on board?

THE DOCTOR: I'll do my best.

GLITZ: Right then - off you go.  
(cont...)

(THE DOCTOR EMERGES  
FROM HIDING, AND  
LOPES CONFIDENTLY  
OFF TOWARDS ARNHEIM.

HE LOPES ACROSS  
TO ARNHEIM.

ARNHEIM IGNORES  
HIM.

THE DOCTOR GLIDES  
IN FRONT OF ARNHEIM,  
AND STANDS BESIDE  
HIM.



THE DOCTOR CLEARS  
HIS THROAT)

THE DOCTOR: (cont) Tell me ...  
What's your attitude towards the  
nature of existence ...?

(ARNHEIM TURNS  
TO LOOK AT  
THE DOCTOR.

IT'S DOUBTFUL  
WHETHER ARNHEIM  
IS HIGH ENOUGH  
UP THE EVOLUTIONARY  
LADDER TO COMPREHEND  
LANGUAGE.

GLITZ RAISES HIS  
EYES HEAVENWARDS)

(PERSEVERING) For example, do you  
hold any strong theological opinions?

ARNHEIM: I think you'll find that  
most educated people regard mythical  
convictions as fundamentally animistic.

THE DOCTOR: I see. That's a very  
interesting concept.

(GLITZ IS INCREDULOUS.

THE DOCTOR TAKES  
IT ALL IN HIS  
STRIDE)

ARNHEIM: Personally, I find that most  
experiences border on the existential.

THE DOCTOR: But how would you  
reconcile that with the empirio-  
critical belief that experience is  
at the root of all phenomena?  
(cont...)

(GLITZ SUSPENDS  
HIS DISBELIEF,  
AND CREEPS OUT OF  
HIDING.

HE MAKES HIS  
WAY ACROSS  
THE DOCKING BAY)

THE DOCTOR: (cont) So what you're  
saying is that before Plato could  
exist, someone had to have the Idea  
of Plato?

(STEALTHILY, GLITZ  
SLIPS BEHIND  
ARNHEIM'S BACK)

ARNHEIM: You've no idea what a relief  
it is for me to have such a stimulating  
philosophical discussion. There are  
so few intellectuals about, these days.

(GLITZ HAS  
DISAPPEARED)

13. INT. ICE PASSAGE 3C.

(THE CLIMBING TACKLE IS  
ALL RIGGED, AND ACE IS  
ABSEILING SLOWLY DOWN THE  
ICE FACE.

MEL TAKES ACE'S WEIGHT.

THE OPERATION IS BOTH  
DIFFICULT AND STRENUOUS,  
AND THIS SHOWS IN THEIR  
FACES.

THEY ARE BOTH  
CONCENTRATING HARD, AND  
SLOWLY ACE DESCENDS.)

14. INT. NOSFERATU FLIGHT CABIN.

(GLITZ SCRAMBLES  
INTO HIS SEAT.

HE FASTENS THE  
SAFETY BELT)

GLITZ: (TO HIMSELF) Soon be light  
years away from this place ...

(SUDDENLY, A  
HANDGUN IS  
LEVELLED AT HIS  
TEMPLE.

GLITZ SENSES  
IT, AND FREEZES.

HE TRIES TO  
SQUINT SIDWAYS)

BELAZS: (O.O.V.) I wouldn't touch  
those controls if I were you ...



15. INT. ICE PASSAGE 3C.

(ACE IS SAFELY AT THE FOOT  
OF THE ICE FACE, NOW  
TAKING MEL'S WEIGHT.

MEL ABSEILS SLOWLY DOWN  
THE LAST FEW FEET. SHE'S  
CLUTCHING THE DOCTOR'S  
BROLLY AND THE CARRIER-  
BAG OF EXPLOSIVES.

MEL MAKES CONTACT WITH  
THE GROUND, AND TURNS TO  
ACE, BOTH OF THEM SMILING  
WITH EXHILARATION.)

ACE: Neat..! And the Toerag said  
this was too dangerous for girls!

16. INT. NOSFERATU FLIGHT CABIN.

(BELAZS IS HOLDING  
HER GUN TO GLITZ'S  
TEMPLE)

BELAZS:

spacecraft is mine ...

This

GLITZ: Here, hang about! The 72 hours  
isn't up yet. If I can get hold of  
the jumbo, you said I could have the  
Nosferatu back.

BELAZS: In that case, I shall just  
have to make sure you don't manage  
to find the money in time. I shall  
have to make very sure ...

(BELAZS LEVELS  
THE GUN MORE  
CAREFULLY.

GLITZ STIFFENS.

BELAZS'S FINGER  
TIGHTENS ON  
THE TRIGGER.

SUDDENLY,  
THE DOCTOR  
APPEARS)

THE DOCTOR: Hello. Not interrupting  
anything, am I?

BELAZS: What are you doing here?

THE DOCTOR: A very difficult question .  
Why is everyone around here so  
preoccupied with metaphysics?

GLITZ: I think she's going to kill us.

THE DOCTOR: Ah ... an existentialist ..

BELAZS: Quiet! Only one of us can  
leave Svartos and Iceworld aboard  
the Nosferatu ... And one way or the  
other, it's going to be me.

(IMPERCEPTIBLY, GLITZ  
IS UNFASTENING  
THE SAFETY BELT)

GLITZ: What about the boss - Mr. Kane...  
Does he know about this little enter-  
prise of yours ...?

BELAZS: Kane doesn't own me!

THE DOCTOR: Oh, I think he does. -  
I think he bought you just like he  
buys everything in Iceworld.

BELAZS: (ANGRY) What do you know  
about it?

THE DOCTOR: I think he bought you a  
long time ago. He paid 17 crowns  
each for Glitz's crew. How much did  
he pay for you?

(GLITZ'S SAFETY  
BELT IS UNFASTENED  
NOW.

BELAZS IS ABOUT  
TO LOSE HER TEMPER)

Was it worth it? Were you worth  
it ...?

(IN FURY, BELAZS  
BRANDISHES HER  
PALM WITH THE  
BRAND ON IT. SHE  
HAS TO PASS HER  
GUN INTO HER  
OTHER HAND IN  
ORDER TO DO SO)

BELAZS: That's what I sold myself  
for! Kane's mark! I should cut my  
hand off for doing it! (cont...)

(GLITZ SEIZES  
THE MOMENT, AND  
THROWS HIMSELF  
ON BELAZS.

SHE TRIES TO  
RETURN THE GUN  
TO HER FIRING  
HAND, BUT GLITZ  
PINS HER HAND  
DOWN.

HE WRENCHES  
THE GUN FROM  
HER HAND.

HE THEN PUSHES  
HER AWAY.

BELAZS FALLS  
TO THE GROUND.

GLITZ COVERS  
HER WITH HER  
OWN GUN.

BELAZS, THROUGH  
TEARS OF ANGER  
AND BITTERNESS)

BELAZS: (cont) Go on, then. Kill me!

(GLITZ LOOKS TO  
THE DOCTOR)

GLITZ: Come on, Doctor ... We've  
got the Nosferatu. Let's get away  
from here.

THE DOCTOR: No, Glitz. You can't go  
on stealing everything you want. Pay  
Kane his money. Even if it costs a  
thousand crowns. Even ten thousand.  
Pay off the debt. (cont...)

(HE TURNS TO  
BELAZS)



THE DOCTOR: (cont) Your debt to  
Kane ... (INTENSE) I don't think  
you can ever pay off ...

(THE DOCTOR TURNS  
AND LEAVES,  
FOLLOWED BY  
GLITZ.

BELAZS IS LEFT  
WEEPING BITTERLY)

17. INT. RESTRICTED ZONE.

(THE SCULPTOR LOOKS TO  
KANE

KANE IS TRANSFIXED BY THE  
STATUE.)

KANE: It is finished..!

(KANE STEPS FORWARD, AND  
REACHES TOWARDS THE  
STATUE.)

KANE (cont): The whole of eternity  
has held its breath for this moment...  
(TO THE SCULPTOR, ALMOST  
TENDERLY) But no-one must ever  
see your work. It exists - that is  
enough. No-one can ever be allowed  
to look on it, and live.

(KANE BEGINS TO REMOVE  
ONE OF HIS GLOVES.

THE SCULPTOR WATCHES HIM.  
HE IS APPREHENSIVE, NOT  
SCARED.)

KANE: (cont): What more could you  
achieve with your life? You have  
found your true destiny in life, and  
fulfilled it.

(KANE DRAWS THE SCULPTOR  
TO HIM.)

KANE: (cont) What would be the  
point of trying to live beyond it?

(KANE HOLDS THE SCULPTOR  
IN FRONT OF HIMSELF, BOTH  
FACING TOWARDS THE  
STATUE.)

KANE (cont): Feel no fear. You are  
beyond that also. Embrace death  
with the same tranquil artistry with  
which you embraced your destiny.

(WITH THIS, KANE PLACES HIS  
HAND OVER THE SCULPTOR  
EYES, AND MAINTAINS THE  
CONTACT.)

KANE (cont): Your final sight shall  
be that of your ultimate achievement.  
Gaze on it - and die fulfilled...

(THE SCULPTOR STRUGGLES  
SLIGHTLY - BUT NOT AGAINST  
KANE. IT'S AN INVOLUNTARY  
STRUGGLE, WHICH THE  
SCULPTOR TRIES TO FIGHT.

FINALLY, THE STRUGGLES  
CEASE, AND THE SCULPTOR  
FALLS LIMP IN KANE'S ARMS.

KANE CAREFULLY LOWERS THE  
BODY TO THE GROUND.

THEN HE GAZES UP AT THE  
STATUE.)

NO PAGE 40

18. INT. ICE PASSAGE 1B.

(MEL AND ACE  
ARE TRUDGING  
THROUGH THE GLOOM)

(SUDDENLY, ACE  
STOPS DEAD IN  
HER TRACKS)

MEL: What's the matter?

ACE: (URGENT) Shh ...!

(MEL HALTS AS  
WELL)

(WHISPERS) Did you hear that?

(MEL LOOKS ROUND  
NERVOUSLY)

MEL: Hear what?

(ACE IS PEERING  
BACK INTO THE  
GLOOM BEHIND THEM)



ACE: I'm sure I heard something  
behind us.

MEL: (NERVOUS) What kind of  
something ...?

ACE: I don't know. Can you see  
anything?

(SUDDENLY, FROM  
THE SHADOWS TO  
THE SIDE, ONE OF  
THE ZOMBIE CREWMEN  
LURCHES OUT.

MEL SEES IT)

MEL: (SHRIEKS) Look out!

(ACE TURNS AND  
SEES IT)

ACE: Gordon Bennett ...!

(THEN ANOTHER  
CREWWOMAN  
STAGGERS OUT.

THEN ANOTHER -

THEN ANOTHER -

MEL SCREAMS.

ACE LOOKS ROUND  
WILDLY. THERE'S  
STILL A WAY OUT)

Come on, Mel - run!

(ACE PULLS MEL'S  
ARM, AND THEY  
BOTH RUN FOR IT.

LOW, SKEWED ANGLES  
OF THE CREWMEN/  
WOMEN AS THEY STAGGER  
RELENTLESSLY ON)

19. INT. ICE PASSAGE 2A.

(THE DOCTOR AND  
GLITZ ARE  
APPROACHING A  
BULKHEAD MID-WAY  
DOWN THE PASSAGE.

THE PASSAGE IS  
LIT BY ARTIFICIAL  
LIGHTING.

THE DOCTOR IS  
TURNING THE MAP  
EVERY WHICH WAY)

THE DOCTOR: I think we go straight  
on. Either that, or ... or - we  
don't.

(GLITZ CAUTIONS  
THE DOCTOR TO  
BE QUIET.

GLITZ IS TENSE.

THERE'S THE SOUND  
OF HEAVY, RASPING  
BREATHING NEARBY.

GLITZ EDGES FORWARD.

THEY STEP CAREFULLY  
THROUGH THE OPEN  
BULKHEAD.

THE RASPING SOUND  
IS GROWING LOUDER.

GLITZ DRAWS HIS  
GUN (BELAZS'S GUN).

THEY CONTINUE TO  
EDGE FORWARD.

GLITZ PEERS ROUND  
AN OPENING TO  
ONE SIDE.

NOTHING THERE.

HE PEERS ROUND  
AN OPENING TO THE  
OTHER SIDE.

SUDDENLY, HE SEES  
THE CREATURE TURN  
ON THEM FROM THE  
SECOND SIDE  
OPENING.

A BEAM OF FIRE  
STREAKS TOWARDS  
THEM)

GLITZ: It's the dragon! Get back!

20. INT. ICE PASSAGE 1B.

(ACE AND MEL ARE  
SCRAMBLING OVER  
THE ICE BOULDERS.

BEHIND THEM, AT  
THE OTHER END OF  
THE PASSAGE, THE  
CREWMEN/WOMEN  
SEEM TO COVER THE  
GROUND WITHOUT  
DIFFICULTY)

MEL: We can't get away!

ACE: The nitro! You've got the  
nitro! Throw it!

MEL: Right -cover your ears!

(MEL STANDS AND  
TURNS BACK TOWARDS  
THE APPROACHING  
CREWMEN/WOMEN.

SHE PULLS ONE OF  
THE TWO REMAINING  
AEROSOLS FROM HER  
CARRIER BAG.

SHE PULLS THE  
NOZZLE OFF, THEN  
SHE LOBS IT DOWN  
THE PASSAGE.

THERE IS A HUGE  
EXPLOSION.

ACE'S EYES LIGHT  
UP)

ACE: (A WHOOP OF DELIGHT) Mega!!  
Go on, Doughnut - throw the other  
one!

(MEL PULLS THE  
SECOND AEROSOL  
OUT OF THE BAG.

SHE'S REALLY  
GETTING THE FEEL  
OF THIS NOW.

SHE PULLS THE  
NOZZLE OFF THIS  
SECOND AEROSOL WITH  
HER TEETH, AND LOBS  
IT DOWN THE PASSAGE  
WITH A BROAD SMILE.

THERE IS A SECOND  
HUGE EXPLOSION)

Yeah!! Go for it, Doughnut!!

(THE TWO WOMEN  
TURN TO EACH OTHER,  
SMILING BROADLY.

WITH PERFECT  
SYNCHRONIZATION,  
THEY SHAKE HANDS.

THEY PEER BACK  
DOWN THE PASSAGE.

THE CREWMEN/WOMEN  
ARE BURIED BENEATH  
A MOUND OF RUBBLE)

That was well brill!

MEL: (NO LONGER BEAMING) I don't  
think we're in the clear yet ...

(BACK DOWN THE  
PASSAGE, ONE OF  
THE CREWMEN - PUDOVKIN -  
IS BEGINNING TO  
STIR BENEATH THE  
RUBBLE)



"  
ACE: It can't be ... Not after  
two cans of nitro ... Nothing could  
survive that ...

(THE CREWMEN/WOMEN  
ARE DRAGGING  
THEMSELVES OUT OF  
THE DEBRIS)

MEL: There's no more nitro left ...!

ACE: C'mon - let's shift!

(THEY TURN AND RUN)

21. INT. ICE PASSAGE 2A.

(STUMBLING, GLITZ  
AND THE DOCTOR  
RUN BACK DOWN  
THE PASSAGE.

THE CREATURE EMERGES  
FROM THE SIDE  
OPENING INTO THE  
PASSAGE.

ANOTHER BEAM OF  
FIRE STREAKS  
TOWARDS GLITZ AND  
THE DOCTOR.

THEY DIVE THROUGH  
THE BULKHEAD)

GLITZ: Help me close the door!

(THE CREATURE IS  
ADVANCING DOWN THE  
PASSAGE, AS GLITZ  
AND THE DOCTOR  
HEAVE AT THE  
BULKHEAD DOOR.

FINALLY, THE DOOR  
SWINGS SHUT.

GLITZ PUSHES THE  
SEALING BOLTS HOME.

THEN HE LIES BACK  
AGAINST THE DOOR,  
AND LOOKS AT  
THE DOCTOR)

Well, now that we've found the  
Dragon Fire, what's next on your  
list of tourist attractions, Doctor?

THE DOCTOR: Ah - I'm not absolutely certain that this one is over yet ...

(THE DOCTOR IS  
LOOKING AT THE  
BULKHEAD DOOR.

GLITZ FOLLOWS HIS  
GAZE.

A SPOT ON THE  
DOOR IS BEGINNING  
TO BURN THROUGH.

GRADUALLY, THIS  
HOLE BEGINS TO  
WORK ITS WAY  
AROUND THE EDGE  
OF THE DOOR)

Fascinating ... It must be  
generating a spot temperature in  
excess of 1500 degrees Celsius ...

22. INT. ICE PASSAGE 3A.

(MEL AND ACE EMERGE FROM  
A SIDE PASSAGE.

THEY BEGIN TO RUN DOWN  
THE GANTRY WHICH STANDS A  
METRE OR SO ABOVE THE ICE  
FLOOR.

AS THEY RUN, MEL TRIPS.

SHE FALLS AND BANGS HER  
HEAD AGAINST THE  
METALWORK.

ACE REALIZES THAT MEL IS  
NO LONGER RUNNING  
ALONGSIDE HER.

SHE LOOKS BACK.

MEL IS LYING UNCONSCIOUS  
ON THE GANTRY.)

ACE: Doughnut!

(ACE RUNS BACK TO MEL.

ALL THE WHILE, THE RINGING  
ECHOES OF PUDOVKIN'S  
HEAVY FOOTSTEPS ON THE  
METAL GANTRIES GROW  
LOUDER.

ACE DROPS DOWN BESIDE  
MEL.)

ACE (cont): Come on..! Wake up..!

(SHE SHAKES MEL.)

ACE (cont): (A NOTE OF PANIC)  
Come on..!

(SHE LOOKS UP, AS THE  
RINGING FOOTSTEPS GROW  
LOUDER.

THEN SHE GRABS MEL, AND  
BEGINS TO DRAG HER.

SHE LOOKS ROUND FOR  
SOMEWHERE TO GO.

THERE'S ONLY FORWARDS OR  
BACKWARDS...

ANOTHER ANGLE, OF THE  
SIDE PASSAGE THAT MEL AND  
ACE FIRST APPEARED OUT OF,  
AS THE FOOTSTEPS GROW  
EVEN LOUDER. THEN:

PUDOVKIN STUMBLES INTO  
VIEW.

HE BEGINS TO LURCH DOWN  
THE PASSAGE.

A REVERSE ANGLE, POV  
PUDOVKIN: THE PASSAGE IS  
COMPLETELY EMPTY.

PUDOVKIN STAGGERS  
RELENTLESSLY FORWARD.

ANOTHER ANGLE: IN THE  
SPACE BENEATH THE GANTRY,  
ACE IS HOLDING THE  
UNCONSCIOUS MEL, AND  
LOOKING UPWARD THROUGH  
THE GRILLE.

PUDOVKIN IS STANDING  
OVERHEAD, WHEN HE HALTS.

ACE HOLDS HER BREATH.

MEL BEGINS TO MOVE.

ACE HOLDS MEL TIGHT,  
PRAYING.

MEL GROANS UNCONSCIOUSLY.

ACE GRIPS HER TIGHTER.



MEL GROANS AGAIN.

PUDOVKIN BEGINS TO  
SHUFFLE ABOVE.

ACE HOLDS MEL TIGHT, AND  
ROCKS HER QUIETLY-  
ANXIOUSLY.

MEL IS SILENT.

PUDOVKIN FINALLY MOVES  
ON.

ACE LISTENS TO THE  
FOOTSTEPS DIE AWAY.

WHEN SHE LOOKS DOWN AT  
MEL AGAIN, MEL'S EYES ARE  
OPEN.)

MEL: (GROGGY) What happened..?

ACE: (GENTLE) It's all right,  
Doughnut - he's gone...

23. INT. ICE PASSAGE 2A.

(THE CREATURE HAS  
ALMOST FINISHED  
BURNING THROUGH  
THE BULKHEAD DOOR.)

GLITZ LOOKS AT  
THE DOCTOR)

GLITZ: Stand back, Doctor ....

(THE CREATURE HAS  
NOW FINISHED, AND  
BEGINS TO PUSH  
AGAINST THE DOOR.)

GLITZ READIES HIS  
GUN)

(THE DOORWAY BURSTS  
IN.)

GLITZ LINES UP THE  
GUN AND BRACES  
HIMSELF.

THE CREATURE APPEARS  
IN THE DOORWAY,  
RIGHT IN GLITZ'S  
LINE OF FIRE.

GLITZ SQUEEZEZ  
THE TRIGGER.

SUDDENLY, THE DOCTOR  
PULLS GLITZ'S ARM  
DOWN)

THE DOCTOR: No!

(THE SHOT GOES  
INTO THE WALL)

GLITZ: Doctor ...!

(GLITZ TRIES TO  
PULL AWAY FROM  
THE DOCTOR.

THE DOCTOR HOLDS  
ONTO HIM)

THE DOCTOR: No, Glitz -don't!

(THE DOCTOR AND  
GLITZ ARE NOW  
STANDING AT THE  
CREATURE'S MERCY.

GLITZ KNOWS HE'S  
GOING TO DIE, AND  
ACQUIESCES. BUT  
THE BEAM OF FIRE  
DOESN'T COME.

GLITZ LOOKS ROUND.

THE CREATURE IS  
LOOKING UNCERTAINLY  
AT THE DOCTOR AND  
GLITZ.

THEN, THE CREATURE  
BEGINS TO BACK  
AWAY.

IT IS GONE.

GLITZ LOOKS AT  
THE DOCTOR)

GLITZ: (QUIET) Why ...?

(THE DOCTOR WITH  
THE GENTLENESS OF  
ABSOLUTE CERTAINTY:)

THE DOCTOR: Because we don't have  
the right to kill ...

GLITZ: But why didn't it kill us ...?

THE DOCTOR: Perhaps we'd better  
ask it ...

24. INT. CRYOGENICS CHAMBER.

(BELAZS IS WANDERING  
AMONGST THE INERT FIGURES  
IN THEIR SHADOWY TUBES.

SHE IS SOMBRE.

SUDDENLY KRACAUER'S VOICE  
BREAKS THROUGH THE QUIET  
AND ALSO THROUGH THE  
MOOD:)

KRACAUER: (OOV) Can't sleep,  
Belazs?

(SHE STARTS, AND TURNS TO  
SEE HIM.

HIS VOICE IS WARM AND  
HONEYED.

BELAZS SMILES, BUT DOESN'T  
REPLY.

THEN:)

BELAZS: How old do you think I  
am, Kracauer?

KRACAUER: (SHRUGS) Thirty-  
three... thirty-four...

(BELAZS SMILES AGAIN.)

BELAZS: And how old do think I  
was when I first agreed to join Kane?

(KRACAUER JUST SHRUGS  
THIS TIME.)

BELAZS (cont): (COLD) Sixteen.  
That was a long time ago...

(SHE HOLDS HER PALM UP TO  
KRACAUER.

HE SEES THE BRAND.)

BELAZS (cont): Do you see this?

KRACAUER: The mark of the  
sovereign.

(KRACAUER'S VOICE IS NO  
LONGER HONEYED.)

BELAZS: You'd have thought that  
after nearly twenty years it would  
begin to disappear.

KRACAUER: (MEASURED) We sold  
ourselves. We knew what we were  
doing. We had a choice.

BELAZS: (A CRY) I was sixteen!

KRACAUER: Even at sixteen, we had  
a choice.

BELAZS: He'll kill us, you know.  
He'll find someone younger, and then  
kill us. Unless we kill him first...

KRACAUER: How do you propose to  
do that?

BELAZS: With heat! Even here in  
Iceworld, it's too warm for him. I've  
seen inside the Restricted Zone.  
That's where he keeps his



refrigeration unit. He has to return there whenever his body temperature rises too high. Destroy his refrigeration unit, and he'll die!

(BELAZS'S EYES BLAZE.)

25. INT. ICE PASSAGE 3A.

(ACE AND MEL ARE  
SAT EITHER SIDE  
OF A SMALL FIRE.

ACE IS HEATING  
UP CHEMICALS, AND  
MIXING LIQUIDS.

(Note: These are  
the things that  
she collected  
together in  
Episode 1,  
Scene 15)

THEIR FACES ARE  
LIT BY THE  
FLICKERING GLOW  
OF THE FIRE.

THEY SIT IN  
SILENCE, ACE INTENT  
ON HER CHEMICAL  
REACTIONS, MEL  
WATCHING HER.

THEN:)

MEL: Thank you for saving me

ACE: (ANNOYED) Look, you're putting  
me off ...

MEL: Sorry.

(ACE RELENTS.)

SILENCE)

ACE:

Do you know what I did for a job  
when they threw me out of school?

MEL: No.

ACE: I worked as a waitress in a  
fast-food cafe. Day in, day out,  
the same boring routine. The same  
boring life. It was all wrong. It  
didn't feel like me that was doing  
it at all. I felt like I'd fallen  
from another planet, and landed in  
this strange girl's body, but it  
wasn't me at all. I was meant to be  
somewhere else. Each night, I'd  
walk home, and I'd look up at the  
stars through the gaps in the clouds.  
And I'd try to imagine where I really  
came from. I'd dream that one day  
everything would come right. I'd be  
carried off back home. Back to my  
real Mum and Dad. (BEAT) Then it  
actually happened. And I ended up  
here. Ended up working as a waitress  
again. Only this time, I couldn't  
dream of going nowhere else. There  
wasn't nowhere else to go.

(CONT....)

ACE: There's something I've never told anybody ... Do you promise not to laugh, and not to tell no-one?

MEL: Never.

ACE: My name ... It's not really Ace. My real name's Dorothy ... That's how I knew they couldn't be my real Mum and Dad. My real Mum and Dad would never have given me a naff name like Dorothy ...

(ACE LOOKS TO MEL.

MEL SMILES  
SYMPATHETICALLY.

ACE SMILES BACK.

ACE BEGINS TO  
MOVE)

Come on, then ...

26. INT. RESTRICTED ZONE.

(THE DOOR TO  
KANE'S CONTROL  
ROOM OPENS.

KANE ENTERS. HE  
PASSES AMONGST  
THE EQUIPMENT, AND  
THEN STANDS IN  
FRONT OF HIS  
ICE STATUE)

KANE: One day ... When we return  
home ... I shall erect colossal  
statues in your honour. I shall  
force your killers to kneel before  
them! I promise you this.

(HE LOOKS AT THE  
STATUE AGAIN, AND  
THEN TURNS TOWARDS  
HIS CABINET.

HE CLIMBS INTO THE  
CABINET, AND LIES  
DOWN.

THE LID CLOSES.

AFTER A FEW MOMENTS,  
A FIGURE EMERGES  
FROM THE SHADOWS:  
KRACAUER.

HE GOES OVER TO THE  
CABINET. THROUGH  
A WINDOW, HE CAN  
SEE KANE LYING  
DORMANT INSIDE.

KRACAUER GOES TO  
A CONTROL LEVER  
ON THE CABINET,  
AND SLIDES IT  
UPWARDS.

AS HE WATCHES,  
THE TEMPERATURE  
GAUGES GRADUALLY  
BEGIN TO RISE)

27. INT. ICE PASSAGE 2C.

(MEL AND ACE  
STOP TO SEE  
WHERE THEY'RE  
GOING)

MEL: Down there?

(ACE PEERS  
UNCERTAINLY)

ACE: (SHRUGS) I suppose so ...

(THEN:)

THE DOCTOR: (O.O.V.) Ah, Mel -  
you've brought my umbrella, I see.

(MEL AND ACE  
TURN, TO SEE.

THE DOCTOR  
AND GLITZ STRIDING  
OVER THE BOULDERS  
TOWARDS THEM)

MEL: Doctor!

ACE: Professor!

(THEN ACE SEES  
GLITZ, AND  
HER FACE FALLS)

(SARCASTIC) Toerag ...



GLITZ: (COUNTERS) Sprog ...

THE DOCTOR: No squabbling, now.  
There's no place for children in  
serious scientific undertakings.

MEL: The dragon, you mean?

THE DOCTOR: Actually, it doesn't  
seem to be a dragon at all ... It  
seems to be more of a semi-organic  
vertebrate with a highly developed  
cerebral cortex.

ACE: It's a bio-mechanoid, with  
laser beams in its eyes, and it tried  
to kill us!

THE DOCTOR: Did it really? Hm ...  
I wonder what you did to annoy it ...

ACE: (INDIGNANT) It just came at  
us, Professor! No warning!

THE DOCTOR: Well, let's see what  
this bio-mechanoid with laser beams  
in its eyes has got to say for itself,  
shall we?

(THE DOCTOR STRIDES  
FORWARD.

HE LOOKS UP,  
AND SEES HIS  
PATH BLOCKED  
BY PUDOVKIN.)

Ah - hello - and where might you have  
popped up from, then?

MEL: Don't argue with it, Doctor ...  
Run!

THE DOCTOR: (TO THE CREWMAN)

Well - can't stop. My young friend says we should be running along now - and she's usually right in these matters...

(BUT PUDOVKIN HAS THEM COVERED WITH HIS GUN.

PUDOVKIN'S FINGER TIGHTENS ON THE TRIGGER.

A BEAM OF FIRE FLASHES THROUGH THE AIR.

INSTEAD OF ONE OF THE COMPANIONS, IT'S PUDOVKIN WHO FALLS DEAD.

THE OTHERS LOOK ROUND, BEWILDERED.

THEN THE CREATURE EMERGES FROM THE SHADOWS BEHIND THEM.

THE COMPANIONS STAND HELPLESS ONCE MORE, WAITING FOR THE CREATURE TO ATTACK THEM.

THE CREATURE SEEMS HESITANT.

THE DOCTOR STEPS FORWARD WITH AN OPEN GESTURE.)

THE DOCTOR (cont): We don't intend to harm you... Can you understand?

(THE CREATURE IS STILL HESITANT.

THE DOCTOR SLOWLY STEPS FORWARD, WITH AN OUTSTRETCHED ARM.

HE WAITS.

TENTATIVELY, THE CREATURE  
ALSO HOLDS OUT AN ARM.

THE DOCTOR AND THE  
CREATURE CLASP HANDS.)

MEL: It's friendly...

(THE CREATURE IS NOW  
BECKONING THE OTHERS.)

ACE: It wants us to go with it,  
Professor.

THE DOCTOR: Let's see what our  
new friend wants to show us, then.

(THEY ALL FOLLOW THE  
CREATURE.)

- 2/np72/73 -

\*

[SCENE 28 IS CUT.]

- np72/73 -

29. INT. RESTRICTED ZONE.

(THE TEMPERATURE  
GAUGES ARE IN  
THEIR RED DANGER  
ZONES.

THE CABINET OPENS.

KANE'S HAND REACHES  
OVER THE SIDE.

WITH DIFFICULTY,  
HE PULLS HIMSELF  
UP)

KANE: (WEAK) What is happening?

(HE STRUGGLES  
OUT OF THE CABINET

The cryostat controls ... I'm too  
warm ... Can't breathe ...

(HE STAGGERS OVER  
TO THE CRYOSTAT  
CONTROLS.

KRACAUER APPEARS,  
AND STANDS IN HIS  
WAY)

Kracauer ... What is this ...?

(HE TRIES TO REACH  
PAST KRACAUER)

I must adjust the cryostat controls ...

(cont...)

(KRACAUER PUSHES  
HIM AWAY.

KANE FALLS  
TO THE FLOOR.

KRACAUER LAUGHS.

KANE CRAWLS  
BLINDLY AROUND)

KANE:     (cont)     No ...

(KANE REACHES THE  
FOOT OF THE STATUE.

THERE IS WATER  
ALL ROUND THE  
BASE OF THE STATUE.

KANE LOOKS UP  
FEARFULLY.

FOR THE FIRST  
TIME, WE SEE  
THE STATUE FROM  
KANE'S P.O.V.

IT HAS MELTED  
BEYOND RECOGNITION)

No ... Not my statue ...

(HE BEGINS TO  
CLAW HIS WAY  
UP THE STATUE)

(MORE FORCEFULLY)     No ...     (cont...)

(HE DRAGS HIMSELF  
TO HIS FEET.

KRACAUER IS  
BEGINNING TO  
LOOK LESS CONFIDENT.

KANE TURNS ON  
KRACAUER)

KANE: (cont) Who is responsible  
for this ...?

(KANE STEPS  
SLOWLY TOWARDS  
KRACAUER)

(WITH RISING VOLUME) Who has  
desecrated the monument....?  
Who ...? Who ...?

(HE GRASPS KRACAUER  
BY THE THROAT.

KRACAUER SHOULD  
BE STRONGER, BUT  
BLIND FURY GIVES  
KANE ALL THE  
STRENGTH HE NEEDS)

Who told you...? Tell me their  
name ...? Who ...?

KRACAUER: Be ... Be ... Belazs ...

(KRACAUER DIES.

KANE LETS HIM  
FALL TO THE  
FLOOR.

HE REACHES FOR  
THE CRYOSTAT CONTROLS.

A FLOOD OF  
REFRIGERATED GASES  
ARE RELEASED.

AS KANE RECOVERS  
IN THE COOL,  
HE HAS ONE INTENTION  
IN HIS FACE:)

(VINDICTIVE) Belazs.....!



MODEL SHOT 2.

The dark landscape of Iceworld.

- 2/np78 -

\*

[SCENE 30 IS CUT.]

- np78 -

31. INT. KANE'S CONTROL ROOM.

(BELAZS IS SITTING  
IN KANE'S SEAT)

KANE: (O.O.V.) Ah - my dear Belazs ..

(BELAZS STARTS.

SHE SWINGS ROUND,  
TERRIFIED.

KANE APPROACHES  
HER, SMILING)

You know, I've been thinking ...  
I've been thinking over your request  
to leave me ...

(BELEZS NEVER  
TAKES HER EYES  
OFF HIM.

BUT HIS MANNER  
GIVES NOTHING  
AWAY)

You've been with me a long time,  
now. I'm very fond of you. You must  
forgive me. I couldn't bear the  
idea of losing you. But I've been  
thinking it over carefully ... And  
I've decided ...

(HE LOOKS BELAZS IN  
THE EYES)

You may leave me ...

BELAZS: Lea ... Leave ...?

KANE: Whenever you wish,

(BELAZS DOESN'T  
UNDERSTAND  
WHAT IS HAPPENING)

Go . . . - in fortune and  
happiness ... Let me shake your  
hand farewell ...

(BEWILDERED, BELAZS  
TAKES HIS HAND.

TOO LATE, SHE  
REALIZES THAT  
HE DOESN'T HAVE  
A GLOVE ON  
THE HAND.

SHE GASPS AS  
SHE FEELS THE  
BITING PAIN.

KANE'S SMILE  
TWISTS)

You traitor ...! I've been  
planning this for three thousand  
years! Do you think I would let you  
stand in my way, now that I am so  
close ...?

(BELAZS FALLS TO HER  
KNEES.

STILL KANE HOLDS  
ON)

For three thousand years I have  
waited - for my revenge on my own  
people ... (cont....)



- 2/81 -

..  
(BELAZS FALLS DEAD  
AT KANE'S FEET)

KANE: (cont) And no-one is going to  
stand in my way ...

32. INT. ALIEN CHAMBER.

(THE CREATURE IS  
ALREADY HERE.

THE OTHERS CATCH  
UP WITH IT,  
AND ENTER.

THE CREATURE IS  
SCRABBLING  
AMONGST THE  
LOOSE CRYSTALS.

MEL AND ACE  
LOOK AROUND IN  
WONDER)

MEL: Oh - this is beautiful,  
Doctor ...

ACE: 'Ere - I can hear singing ...  
Where's it coming from, Professor ...?

(THE CREATURE TURNS  
TO THEM)

THE DOCTOR: Shh ... I think it  
wants us to watch ...

(THE CREATURE PUTS  
SOME CRYSTALS  
INTO POSITION AS  
PART OF THE  
CRYSTALLINE  
STRUCTURE.

IT THEN STANDS  
BACK.

IT DIRECTS ITS  
BEAMS OF FIRE TOWARDS  
A TARGET IN THE  
CRYSTALLINE STRUCTURE.



THE BEAMS SPLIT  
INTO A THOUSAND  
STREAKS OF COLOUR  
AS THEY REFLECT  
AND REFRACT WITHIN  
THE STRUCTURE)

ACE: (WHISPERS) What's it doing  
Professor ...?

(A SCANNING BEAM  
SHINES OUT OF  
THE STRUCTURE.

THE SCANNING BEAM  
BUILDS UP A  
HOLOGRAPHIC IMAGE  
IN THE MIDDLE  
OF THE CHAMBER)

THE DOCTOR: So that's what all  
this is for ...! It's a polydimensional  
scanning imager. And our friend the  
creature is using itself as the energy  
source ...

(THE HOLOGRAM IS  
AN IMAGE OF AN  
ELDER STATESWOMAN -  
THE ARCHIVIST.

HER VOICE STARTS  
A FEW SECONDS  
OR SO BEFORE THE  
IMAGE IS COMPLETE,  
BUT THEREAFTER THE  
TWO ARE SYNCHRONOUS)

ARCHIVIST: Planetary archives.  
Criminal history - segment 93.12.03.  
Two of the most vicious examples of  
the criminal mentality have been  
the leaders of the notorious Hess-Kryll  
gang. Until its demise, this gang  
carried out systematic violence and  
extortion, unequalled in its brutality.  
(cont...)

(THE HOLOGRAM CHANGES  
TO A STATIC HOLOGRAM  
OF KANE - A CRIMINAL  
'MUG-SHOT' HOLOGRAM)

ARCHIVIST: (cont) (V.O.) In view  
of the sheer evil of his crimes,  
Kane is to be exiled from the planet  
Proamon and never allowed to return  
home. He will be banished to the barre  
planet of Svartos, which has a  
permanently frozen dark side on which h  
can survive.

(THE HOLOGRAM  
CHANGES TO A  
'MUG-SHOT' HOLOGRAM  
OF KRYLLA.

SHE'S THE  
WOMAN OF THE ICE  
STATUE)

(V.O.) Kane's partner, the woman  
Krylla, killed herself during the  
final siege of the gang's headquarters,  
to avoid being arrested and tried for  
her crimes.

(THE HOLOGRAM  
DISAPPEARS AS  
THE CREATURES  
DISCONTINUES ITS  
BEAMS OF FIRE)

THE DOCTOR: (GRIM) Yes - I think  
we've heard enough.

MEL: That explains about Hess - but  
where does the creature come from?

GLITZ: And what about the fabulous  
treasure - is this it?

THE DOCTOR: No. We may be deep beneath Iceworld now, but Kane could find this easily enough if he wanted to. No - the real treasure must be somewhere else ... Somewhere beyond Kane's reach ... What does Kane fear most?

ACE: Heat. It'll kill him.

THE DOCTOR: Precisely. So what better way of protecting the real treasure than to leave a fire-breathing dragon to guard it ...? In fact, what better protection than if the dragon is the treasure ...?

MEL: The creature, the treasure ...?

(THE DOCTOR TURNS  
TO THE CREATURE)

THE DOCTOR: Am I right? Is it you that everyone has been looking for?

(AS THEY WATCH,  
THE CREATURE BEGINS  
TO UNFOLD THE SHEATH  
OF ITS HEAD.

BENEATH, IT REVEALS  
ITS SKULL - A GLITTERING  
STRUCTURE OF GEMSTONES,  
GOLD, PLATINUM, AND  
OTHER UNKNOWN METALS.

THERE SEEMS TO BE  
A FIRE BURNING  
WITHIN THE LATTICE)

ACE: Oh - it's beautiful ...

GLITZ: It's worth a fortune ...



THE DOCTOR: More than that,  
Glitz ... Look past the gold and  
the gemstones. Look at the fire  
inside it. A source of intense  
optical energy. Look at it through  
Kane's eyes ... See it as an evil  
mind would see it ...

(CUT AWAY TO:)

33. INT. KANE'S CONTROL ROOM.

(KANE IS LISTENING  
TO THIS VIA THE  
RADIO TRACKING  
DEVICE)

KANE: At last ... after three  
thousand years ... The Dragonfire  
shall be mine ...!

(THE CRESCENDO OF  
THE CLOSING CREDITS  
COMES SOARING  
DOWN OVER HIS  
TRIUMPH)

FADE OUT